

FOR VARIOUS REASONS:

DIFF FEES BLASTED

by Jennifer Robinson

Differential fees for visa students were strongly denounced by the Students' Society executive in yesterday's open meeting. The two-tier tuition fee structure "would become a superfluous means in the attempt to control the number, location and movement of foreign students in Quebec and Canada," President Terry Reed said to the fifty students attending the second open meeting of the year.

The Society Executive is seeking the support of the University Senate in its opposition to differential fees, which, according to numerous sources, will be implemented in Quebec by September. "The narrow effective target of differential fees," the executive document claims, "lays bare an underlying racism which does not speak well of any 'vrai gouvernement'."

"Differential fees would create a higher barrier to entrance for students from lower income groups," the document states. Many of the Executive's arguments are based on a recent report published by the Canadian Bureau for International Education. "According to the CBIE, the foreign student brings sufficient benefit to the Quebec economy to offset the cost of their education to the taxpayer." The Executive deduced that "should differential fees be implemented, the Quebec government would be acting for purely political motives to change this balance in favour of the taxpayer so as to exploit the resources of foreign students."

Certain aspects of the "working document" were criticized by students in attendance. One student questioned the executive's approach, claiming that since differential fees existed in other countries for Canadians, it is only fair that Quebec implement them as

well. Another student proposed that an agreement could be made between Quebec and foreign governments to exchange students.

Such an agreement would permit Quebec students to attend universities in other countries without having to pay differential fees, and foreign students could attend Quebec universities on the same basis. It was pointed out, however, that an arrangement of that nature would require lengthy negotiation between governments, and the coming differential fees required immediate attention.

Another student pointed out that differential fees must be examined in the larger context of provincial and federal immigration legislation restricting accessibility and visa students' activities in Canada. Taking differential fees out of the larger context of restrictive measures on foreign students demonstrated a "naive" approach to the question. The Executive replied that such an approach was necessary for their presentation to Senate.

Another student pointed out that the document omitted mention of academic and cultural benefits of an international university.

Quebec differential fees, according to Vice-principal E.J. Stansbury in an interview earlier this year with the *Daily*, will most likely be based on the Ontario method of indexation. A difference of approximately \$1500 between Canadian and foreign tuition rates would affect new visa students. Concordia University officials have claimed although the Quebec Ministry of Education has not made an official statement, differential fees are expected to be implemented by September. The two-tier fee structure is included in the Parti Québécois platform.

Differential fees racist

TORONTO (CUP) — Quota systems which would restrict the number of visa students from particular countries or areas in university faculties "smell of racism", according to University of Alberta Vice-president Myer Horowitz.

Horowitz told workshop participants at a January 22-24 conference on international education held here that people who are concerned about the high levels of visa students from particular countries, such as Hong Kong, had better ask themselves why they are concerned.

"Are we concerned about this

primarily because we have very few students from, say, Latin America? Or are we concerned because the majority of students are of a particular racial origin?"

"This suggests to me that we have a very unfortunate kind of racism in operation," he said.

Horowitz said that some people at the University of Alberta want to introduce guidelines which would make it impossible for any one faculty to admit more than a certain percentage of visa students from any single country or region.

He added that although he

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About fifty students turned out yesterday to listen to the StudSoc Executive deliver its State of the Society Address. Financial aid for the *Daily* and Constitutional change were proposed, and the draft of a statement on differential fees that the Students' Society is writing was criticized by several students.

StudSoc Open Meeting:

Daily should get money

by Ellen McKeough

The StudSoc Exec presented a proposal at the open meeting yesterday aimed at relieving the current financial problems of the *Daily*. The motion, which will be presented to Council next Monday, will grant the *Daily* a final subsidy of \$5,000, providing the *Daily* works closely with the StudSoc Comptroller. *Daily* Editor Daniel Boyer was pleased with the proposal. "They gave us freedom and dough", he mused. Managing Editor Jennifer Robinson said afterwards that it "was a very wise

decision, best for all parties concerned."

There was an informal council meeting before the general meeting, where a majority of the councillors present approved of the Exec's proposal regarding the *Daily*.

One student wanted to know if Council had any plans to gauge student opinion before making the decision to grant the *Daily* more money, saying that "the only time you guys seem to contact us is during elections." A straw vote of approximately 50 students present approved the proposal to grant the *Daily* more funds.

VP Internal Fred McMahon outlined a number of constitutional changes the Executive is working on. McMahon termed the current constitution "ambiguous", and said some parts even conflict.

Presently, the Executive Committee is elected from the Council by the councillors. Under the proposed changes, the President and Vice-presidents would be elected by the students at large, although the Treasurer would still be elected by the Council.

The constitutional changes would set up a committee to elect the Executive Director, the main business employee of

the StudSoc. At present, the Executive Director is picked by a Senate committee. Ways for impeaching councillors were proposed, as the present constitution has no means of removing councillors from office.

Council is considering incorporating the Society, in order to turn the society into a "legal citizen". According to StudSoc President Terry Reed, incorporation would make the Students' Society "more responsible for its actions because 'Senate would not have to approve our actions.'"

Reed also discussed the use of Student Services fees for the physical upkeep of the Molson stadium and other buildings that Student Services occupy. The Committee to Coordinate Students Services (CCSS) may suggest a 10 dollar hike in student fees next year. Student Services donates \$45,000 to the upkeep of the Union building. However in order to meet a \$200,000 deficit the subsidy might be abolished.

Council elections are scheduled for March, and Reed stressed that "the work of the Students' Society has just begun. Unless competent students run, we will be back at square one," he said.

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Today

Faculty of Music free concerts:
Pollack Concert Hall — 8:30 pm.
Carlos Santos, pianist. Works by Satie (with film by René Clair and Francis Picabia), Bartok, Cowell, Cage, Lanza, Mestres/Quadreny.

McGill Badminton Club:
Club practices are in full swing again! So come on down tonight to Currie Gym 4 from 8 to 11 pm. New members are welcome! For further info, contact Masood, 842-4980 or Pam, 286-9347.

ASA Film Series:
Is presenting the film *The Netsilik*

Eskimo: Yesterday Today by Asen Balikci. Showing in Leacock 720 at noon. Bring your lunch, and enjoy the up-north scenery...

Volunteers needed:
To work on the Cerebral Palsy Telethon, Sunday, February 5. The telethon will be broadcast on Channel 9, Cablevision. For further information, please contact the Community McGill office, room 408 in the Union Bldg.

Savoy Society:
Rehearsal tonight in Room 302, Union. Women at 7:30, men at 9:00. You will be there! We have ways of making you sing!

Centre for Northern Studies and Research:
Northern film on whales, Burnside Hall, Room 45, 12:30-1:30.

Film Society:
Camille, directed by George Cukor and starring Greta Garbo, tonight at 7 and 9:30 in FDA. Admission: 75 cents. A Garbo classic — don't miss it.

McGill Outing Club:
The MOC Ski Tour this year will be held on Saturday. There will be prizes in each category plus a super duper prize. Registration is \$1.50 at the MOC office (Union 407) or at the House Friday till 9:00 pm. This tour is open to MOC members only.

Engineering Blood Drive:
The Blood Drive continues today in the McConnell Engineering Building from 10 am to 6 pm. There will be refreshments, door prizes, and a pint for a pint. — Only you can give the gift of life.

Quotas...

continued from page 1

He said that he would like to see institutions plan the mix of visa students through more positive moves than quotas. If universities want to attract students from a particular area, they could publicize the institution in certain places and offer scholarships to students from those areas. "And perhaps we should do more than we are doing now to help students with language problems while they are here," he added.

Some kinds of quotas may work favourably, Horowitz said,

pointing out that his institution has adopted a policy that a "quota class" should include a minimum of five per cent visa students.

And he added that some institutions which are pleased that they avoid quotas may instead use other restrictive measures. "It may be possible to avoid quotas and do a number of things that are far more restrictive."

The University of Alberta itself requires visa students to score 600 on the Test of English as A Foreign Language — a score much higher than those required at most other Canadian and American institutions.

Daily Classified

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organizations).

HOUSING

Roommate wanted to share 3 story house (12 rooms) with 3 women and 1 man. Near McGill. \$78 month plus food. 845-6796.

1½ Apartment to sublet, on Lorne, furnished, carpeted, \$155 a month (water, heat, incl.) available now. Call 286-9274.

Roommate wanted for communal house: 3532 Lorne. \$95. 286-3765.

Roommate needed to share large 8½ room house. \$50 per month plus utilities. Call 933-5463.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman: 741-3580.

LOST

Bracelet, white, segmented bone, near Stewart Biology Bldg. on Jan. 31. Great personal value. Reward. If found, please call 933-2823.

Custom-fitted tooth protector in showers at Currie Gym on Thursday Jan. 26. Reward. Call Bob. 842-2073.

FOR SALE

Gibson S.G. amp. 100 rms. Built-in phase shifter, reverb. Like new. Also Echo'ette. 672-9720. Call before 8 pm.

23" b&w TV. \$35. or best offer. 844-2114.

At last! Discount vitamins, supplements, organic foods. Up to 25% off name brand products. Call Au Naturel 484-0338.

Ski overalls and jacket, light green, ladies, size 13. Call 481-5036 evenings preferred.

TYPING

Typing. Pick-up and delivery at McGill. Phone Sue 697-0714. Andrea 695-9837.

Your typing jobs done by experts. Reasonable rates Call 761-3202. Any time.

Experienced secretary willing to type essays, exam papers, theses, on IBM machine. Please call Jan between noon and 1 pm. 877-4791.

Excellent typing results. Fast and accurate thesis typing (all subjects). Will pick-up and deliver. Call Debbie. 674-0907.

JOBS

Summer camp last 5 job openings: Head of Swim, Canoe, Gymnastics, nurse, Arts & Crafts. Phone Pripstein's Camp 481-1875.

Camp Maromac requires counsellors, instructors for swimming, waterskiing, canoeing, tennis, P.E., Arts & Crafts, Nurse (R.N.), Kitchen aides. Salary and room and board. Call 487-5177.

Designer seeks part-time studio-keeper. Salary plus in exchange for light house duty. 842-6922.

MISCELLANEOUS

Beautiful six-week-old puppies to give away! Looking for a good home. Interested? Call 844-8326 after 5 pm.

We're having a party. At the Québec Carnival. Feb 3-4-5. Return trip, two nights accommodation. Starting at \$39.95 484-8523 (preferably evenings).

WANTED

"Sociobiology" by E.O. Wilson, preferably in good condition. Call John, after 5, at 488-6474.

FOUND

Gold band in education bldg. Call 747-3921. Spiro. After 7 pm.

LESSONS

Experienced teacher offering courses in reading music, beginning piano, and basic theory. For further info. 849-2664.

LOOK AT M.E.

It's for everyone, of course: Department of MECHANICAL ENGINEERING is holding the PROJECT DAY this Friday, Feb. 3. WHAT'S IN IT FOR MECHANICAL ENGINEERING? Come and find out.

GERTRUDE'S GRAND OPENING

PUB

DRINK-DANCE-RELAX

THIS WEEK

New Hours

MON.-THUR.
11:00 AM - 1:00 AM
FRI.-SAT.
11:00 AM - 2:00 AM

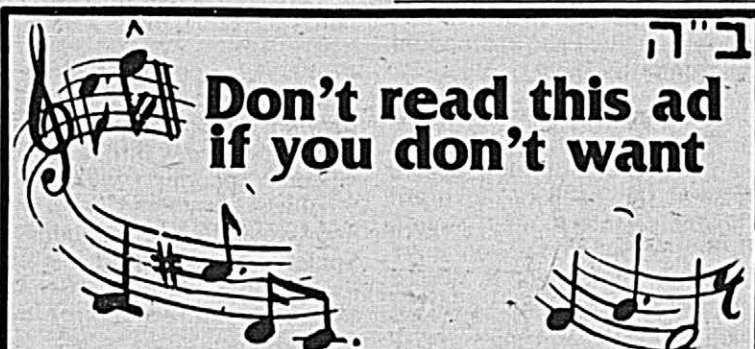
Pizzeria

-ITALIAN DINNERS-
-PIZZAS TO ORDER-

Students' Union
3480 McTavish
Main Floor

Games Room

-PINBALL-POOL-



Don't read this ad
if you don't want

to spend an inspiring and enjoyable Shabbaton with
ARON BEN SHUSHAN
The Golden Voice of Morocco
starting Friday afternoon February 3rd to the wee hours of Sunday morning.

REGISTRATION: \$10.00 for complete program including three meals and sleeping accommodations, Chabad House 3429 Peel St.

MAIN SESSION — SATURDAY EVENING: Feb 4th — 8:30 pm Singing, Dancing, Refreshments. Admission: 50 cents. Feel free to bring along your musical instrument and share in the fun.

Guest speaker — Lazar Sarna, B.A., B.C.L. one of our city's distinguished young lawyers.

For information on any part of the above program CALL 842-6616

in the GROOVE Top Ten '77

by Harvey Kader and Ronnie Wigdor

In recent years, the top ten has become something of a New Year's tradition, on par with Guy Lombardo and the Royal Canadians. Guy may have passed on, but the top ten is still alive and well.

In *The Groove's* selection is based on albums released in the 1977 calendar year, and is a reflection of the quality of the album, rather than album sales. Records in the top ten are in no specific order.

Emerson, Lake and Palmer — Works (Atlantic)

1977 had to be the year of ELP. With their two volume, triple LP magnum opus *Works, Volumes I and II*, the supergroup has maintained their vast following and converted the doubters.

Works Volume I contains three sides of music by individual members. Side one features Emerson's highly orchestrated "Piano Concerto No. 1"; Side two five examples of Lake's resonating vocals in commercial numbers like "C'est La Vie" and "Lend Your Love to Me Tonight"; and side three highlights six of Palmer's bombastic creation, including an enthralling drum solo on "Tank". The final side of the album re-unites the three musicians, and as we all know, three heads are better than one. "Fanfare for the Common Man", a new composition, saves the album, and demonstrates the strength which has made ELP unbeatable.

Works Volume II is a single album quite different from its predecessor in its looseness, a lack of which may have hindered *Volume I*. On the album is the old Lake-Sinfield number "I Believe in Father Christmas", released no doubt to capture the Christmas shoppers.

Instrumentals "Barrelhouse Shakedown", "Maple Leaf Rag" (Scott Joplin's) and "Honkey Tonk Train Blues" are all very entertaining songs from our past, which the group revives with refreshing vitality.

Here in Montreal, where the passion for ELP has not abated since they first played *Place des Nations* in 1971, the return of the group is like a second coming.

Fleetwood Mac — Rumours (Warner Bros.)

Fleetwood Mac have clearly outdone themselves. *Rumours*, the small follow-up to their 1976 album, has broken all sorts of records and firmly established the Big Mac as one of the '70s top pop-rock outfits.

The breakup in the personal relationships between various group members is reflected in the lyrics (songs of loving and losing), but the music retains its light fresh flavour.

Four hits singles sent the album soaring to the top of the charts, where it remains to date in its 49th week. This feat, and the fact that *Fleetwood Mac* won about every possible music award during the year, makes the group the overwhelming choice as the year's premiere rock act.

David Bowie — Low and Heroes (RCA)

The combination of David Bowie and Brian Eno has created the distinct sound on Bowie's latest two albums, *Low* and *Heroes*. The original title for *Low* was *New Music — Night and Day* — a description which would aptly characterize both albums. The day



Liam Lightweight

Liam Liar
By Hugh Leonard
Based on "Billy Liar" by Keith Waterhouse and Willis Hall
Directed by Sean Mulcahy
Set designed by Jack Timlock
Costumes by Emma Meloche
Lighting designed by David Brewer
Saidye Bronfman Centre Theatre

by Gigi Rosenberg

As the curtain rises, the lights go up on a perfectly executed set—a living room of the 1920s. Surprisingly, the time is the present; the setting, a suburb of Cork, Ireland. We are introduced to the members of the Foley family, last of all, Liam, the almost 21 year-old son of Mr. and Mrs. Foley.

The play, *Liam Liar*, is based on the English story "Billy Liar", by Keith Waterhouse and Willis Hall, re-written as an Irish play by Hugh Leonard. The action of the play centres around the fact that Liam has fatally entangled himself with three young women, and has promised to marry all of them. On top of this predicament, Liam is also a compulsive liar, which complicates everything to a potentially hilarious degree.

Although the characters in the play are not especially complex, each actor had his role polished to a fine comic edge. As Liam Foley, John Peters combined improvisation and naturalness as well as a fine sense of impersonation. And Doris Petrie as Mary Meldrum, Mrs. Foley's mother, plays an old woman watching the world and commenting on the actions of the characters with an electric stage presence, and adds spice to the production.

The direction by Sean Mulcahy was also excellent, flawed only by erratic pacing. Acts I and II of the play build up to a fever pitch, which one expects to be resolved quickly in the final act. In act III, however, another character is introduced and the play drags until the end. Whether this lack of momentum is the fault of director or script, though, is difficult to say.

For it is the script of *Liam Liar*, in no way profound, but not overwhelmingly hilarious, that makes the play a light comedy—pleasant enough for an evening but forgotten as soon as one leaves the theatre.

The Weekly

sides of the albums are upbeat, with an almost hypnotic drive. *Low* contains fragments of seven songs, where *Heroes* has complete tunes. The "night" sides of both albums are comprised of spaced-out krautwork-influenced instrumentals.

Only Bowie could get away with this unorthodox blend of European synthetics and North American rock'n'roll, and although he doesn't succeed thoroughly on these albums, his innovativeness with modern music is a credit to his originality.

Supertramp — Even in the Quietest Moments (A & M)

Coinciding the release of their latest album, *Supertramp* launched a mammoth summer tour which helped propel the British quintet into the elite class of "rock supergroup". And justifiably so, since years of hard work have gone into garnering *Tramp* the success they rightly deserve south of the border.

Moments represents a significant change from the previous two albums. As the title indicates, the music is quiet. Instead of a catchy tune highlighted by a bouncy electric piano line, we are now faced with a record containing seven varied and equally popular cuts. Although none of the tunes really predominate, the commercially successful "Give A Little Bit" and the then minute mini-opera "Fool's Overture" have become radio staples.

Pink Floyd — Animals (Columbia)

Pink Floyd's latest assault on society, *Animals*, is a combination of principal songwriter Roger Waters' disdain for the rock world, and George Orwell's distrust of governments, fused by the spacey pulsating rhythm which typifies this pioneering band.

To quote the album:

Side one starts with the song "Dogs", expressing disgust with those who

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Painted Bird Sings

by Kerric Harvey

On Tuesday, January 31, the McGill English Department and The Tuesday Night Café hosted a special studio production by *The Painted Bird Theatre* of Montreal. The presentation included a liberal sampling of almost all of the performing arts, including dance, mime, poetry, music, and all kinds of things in between.

Mother Nature provided the most effective opening that any dramatist could have hoped for; the lights went down in Morrice Hall's Octagon Room to the accompaniment of insistent Montreal night wind. The first sound heard was a fairly passable blues clarinet, launching "Improvisation for Musician and Dancer".

The sound followed a nicely cyclical pattern, as the musician, Robert O'Callaghan, dissolved from clarinet to flute to primitive drum and back to clarinet. The correlating dance, by Barbara Scales, ran from the obvious to the elegant. Much of the work was almost startling in its clarity of motion and its originality of movement, but an occasional weak execution and chronic too-abrupt transitions detracted seriously from the flow of the piece. Nonetheless, the combined effect of music and dance produced a robust performance, healthy in its effort, if somewhat flawed in its style.

The second presentation was a short, Beckett-like play, written and directed by Michael Springate—cast: Jo-Ann Gormley, Karen Lazar, and Wendy Springate. A curious cross between expressionistic theatre and existentialist non-reality, the play was plagued by spots of stilted delivery but was highlighted by bizarre and frighteningly insightful dialogue. Throughout the play, Springate insistently interwove the womb and politics and the walking edge of insanity, sometimes to the benefit, and sometimes to the detriment, of the play.

The third piece, "Haiku", combined Japanese poetry, with "image, sound, and movement". Directed by Brian Doubt, with Ms. Scales reading, and Ms. Gormley, Katherine Gormley, Ms. Lazar, Ms. Springate, Diane Morrisson, and Mr. Springate as the performers, the overall effect was suggestive of delicate wrought iron straining to come to life. Dressed only in black, the dancers performed an ambiguous cross between village life and the dark side of the soul; from the start the piece somehow just missed being truly dramatic; the continuity was not so much dynamically disrupted as it was never really achieved in the first place.

Still, there were some excellent adaptations of metaphorical imagery to the visual medium. The staging, again, was superb, and the players succeeded in conveying an eerie expressiveness even through their white plaster masks. Group choreography proved to be a much stronger point than individual dance, and the great attention given to personal detail in movement resulted in some effective sensations.

The second part of the production started off with "Cantos", an adaptation of the poetry of Ezra Pound. J. Gormley, K. Gormley, Ms. Lazar, and Mr. Springate gave a precise yet concrete presentation that allowed the

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McGill Winter Carnival 1978

SCHEDULE Feb. 3-11

Friday, February 3

OPENING DAY CEREMONY

- 11:30 a.m. Snow Shoe Races
Cross Country Ski Races
12:30 p.m. Cutting of the ribbon
Awarding of prizes from raffle and contests
1:30 p.m. Opening Day Parade beginning on Lower Campus

WINE AND CHEESE

4:00 p.m. in the West Lounge of Royal Victoria College

NEW WAVE MUSIC

(The Action)

8:00 p.m. in the Ballroom; Admission — \$.99

Saturday, February 4

TRIP TO QUEBEC WINTER CARNIVAL

Buses leaving at 8:00 a.m. and returning midnight.

Leaving from McGregor Street in front of Stewart Biology (organized by M.P.S.A. for McGill Winter Carnival)

Cost — \$7.00 Round Trip

McGill University Tennis Tournament

HOCKEY GAME

Chicoutimi vs McGill

2:00 p.m. at the Winter Stadium

BAVARIAN NIGHT

(Johann Stumpf)

8:00 p.m. in the Cafeteria; Admission — \$1.00

Monday, February 6

BEER GARDENS

Film showing between 1:00 p.m. to 5:00 p.m. in Gertrudes

GROSS OUT CONTEST

4:00 p.m. in the Ballroom

(organized by E.U.S. for McGill Winter Carnival)

MOVIE

(Carry on Pimpnel)

7:00 p.m. and 9:00 p.m. showing in Leacock 132

Tuesday, February 7

BEER GARDENS

Film showing between 1:00 p.m. to 5:00 p.m. in Gertrudes

MAYHEM DAY

5:00 p.m. Boat Races in Gertrudes
Pub Crawl begins in Gertrudes after boat races.

SQUARE DANCE

(William R. Osterman) with a live caller
8:00 p.m. to 12 midnight in the Ballroom; Admission — \$1.00

Wednesday, February 8

BEER GARDENS

Films showing between 1:00 p.m. to 5:00 p.m. in Gertrudes

BEER AND PIZZA

8:00 p.m. in Gertrudes; Admission — \$.75

Thursday, February 9

BEER GARDENS

Films showing between 1:00 p.m. to 5:00 p.m. in Gertrudes

SPORTS DAY

12:00 noon on Lower Campus

Tug of War (teams of five)

Egg Throwing Contest

Pillow Fighting Contest

Weight Lifting Contest

1:00 p.m. Football game: Engineers vs Winter Carnival Committee

IRISH PUB NIGHT

With a live Irish Band

8:00 p.m. in the Cafeteria; Admission — \$1.00

PLAY

(The Magic Ring)

4:00 p.m. in the Players Theater

Admission — \$.50

Friday, February 10

DOWNHILL SKI TRIP

To Mount Tremblant

6:30 a.m. the buses will leave from the Union. Departing from the mountain at 4:30 p.m.

Price: \$10.00 before February 10

\$11.00 on February 10

CROSS COUNTRY SKI TRIP

To Mount Ste. Hilaire, Gault Estate

9:00 a.m. the buses will be leaving from the Union returning at 3:00 p.m.; Cost: \$4.00, lunches included.

TENNIS TOURNAMENT

APRES SKI TRIP PARTY at Gertrudes

Saturday, February 11

GRAND FINALE

NIGHT ON THE MOUNTAIN

with Sleigh Rides and Skating

6:30 p.m. buses will be leaving from the Union going to Beaver Lake.

Admission — \$1.00

JAZZ NIGHT

(Solstice) 8:00 p.m. in Gertrudes

ROCK AND ROLL

(High Street)

8:00 p.m. in the Ballroom

Admission for the two is \$1.25

FOR MORE INFORMATION CALL 392-8977 or GO TO ROOM 406

[McGill Winter Carnival was organized by the Fraternities and Sororities]

Fever Hot Item



by Gail Heimann

Scenario I

Young adolescent female: Hi Suzy. Wanna go see *Saturday Night Fever*?

Friend Suzy: geez, yeah! I absolutely love *Barbarino*!

Scenario II

Misled University student: you know, I'd kinda like to see *Saturday Night Fever*.

A "cool" friend: Are you crazy? Y'think I'd pay \$3.75 to see a damn "sweathog"?

There exist two schools of thought with regard to the current film *Saturday Night Fever*. The first, as illustrated in Scenario I, is generally adhered to by pre-pubescent schoolgirls, their rationale being that 2½ hours of John Travolta's blue eyes and dimpled chin seen larger than life on the "big screen" couldn't be all that bad. The second school of thought, depicted above in Scenario II, is subscribed to by an élite group of educated persons, those who read only the *New York Times*, drink only Coors beer and watch only Dick Cavett. *Saturday Night Fever* will surely please the members of the first school, and might surprise the doubters of the second.

The film stars John Travolta as Tony, a high school dropout who works in a Brooklyn hardware store by day and gyrates 'neath the flashing bulbs of a local disco by night. It becomes evident that to Tony, the disco scene is much more than a Saturday night on the town; it is an essential element in his life, not only an escape, but a catharsis. His work at the hardware store offers no real promise, his homelife is bleak and his friends are content to indulge in juvenile pranks and senseless gang fights. Tony superficially handles all three situations, yet moments of real personal triumph come only on the dance floor, where Tony reigns supreme.

Naturally he hopes to win

first prize in a dance contest held at his club. To do this, he must find a talented female partner. He comes up with Stephanie (Karen Lynn Gorney) who dances well but doesn't turn on to Tony the way most women do. It seems that Stephanie is going through somewhat of a metamorphosis, pulling up her Brooklyn roots and transplanting them in cosmopolitan Manhattan. Stephanie becomes Tony's inspiration towards seeking a potentially more satisfying existence.

Travolta's Tony is at once a fearless ringleader and a wary, confused young adult. As the film opens he struts confidently down a crowded Brooklyn street. People seem to notice Tony, almost reverently. Several minutes later, however, he becomes a subordinate character in his own home. His father messes up his newly coiffed hair and criticizes his meagre fifty cent raise, while his mother berates him for coming late to dinner. Once outside the house Tony regains his posture as leader. Despite his status among his friends and in the disco, Tony can't help but feel that something is lacking. This emptiness becomes particularly troublesome as his relationship with Stephanie develops. Stephanie's secretarial job in the city allows her to meet celebrities. Tony sees that Stephanie is on the up and up while he's going nowhere.

Travolta handles Tony's maturity with compassion. Gorney's portrayal of a young woman coming into her own is sensitive, though at times confusing. Her elation over her new position often seems too pretentious to have emerged from innocent enthusiasm. It's difficult to forgive her condescending treatment of Tony.

The screenplay for *Saturday Night Fever* was written by Norman Wexler and based on a *New York Magazine* article by Nik Cohn. The article, entitled "Tribal Rites of the New Saturday Night" appeared in June, 1976, and specifically discussed Italian boys in the Bay Ridge section of Brooklyn and their weekly fling at a disco called *2001 Odyssey*. The script is intentionally hopeful, perhaps unrealistically so. Still, it makes for an entertaining movie, rather than a sociological commentary.

Saturday Night Fever is not a dance movie, though the dance scenes are well placed and fitting. It is not simply a showcase for a few new Bee Gees tunes, although the soundtrack gives nicely with the film. *Saturday Night Fever* is a movie with a serious plot and a serious young actor. It deserves to be taken seriously.

Top Ten...

continued from page three

"have to be trusted by the people that they lie to."

Side two contains three different types of "Pigs": the politicians, "all tight lips and cold feet"; the business executive with the "pig stain on his fat chin"; and the "fucked up old hogs" who "radiate cold shafts of broken glass."

"Sheeps" is about the rest of us: we who "must do as we're told".

Gells — Monkey Island (Atlantic)
Okay, let's have three cheers for the Gells Band. After a year and a half layoff, the first of the big Boston groups is back with some more of that down-to-earth rock, blues and soul; the kind of music which originally brought them to the attention of contemporary music fans.

Gells has been noted for their fast up-tempo rockers, and **Monkey Island** is no exception. Starting off with the straight rocker "Surrender", the album continues with "I Do" and "So Good", progressive soul songs, reminiscent of Motown in the '60s.

(Unfortunately, the band had to cancel its booking here last month, but they should be back shortly with a new album).

Alan Parsons Project — I Robot (Arista)

I Robot, the Alan Parsons Project concept album following up **Tales of Mystery and Imagination**, once again captures the unique sound which blends the Beatles on **Abbey Road** with

the spacey effects on Pink Floyd's **Dark Side of the Moon**, both of which Parsons engineered.

The instrumental opener "I Robot" followed by the auspicious hit, "I Wouldn't Want to Be Like You" are enough to guarantee this album a berth in the top ten.

The second side of the album is a mixture of instrumental orchestrations and rhapsodic operettas. The song "The Voice" utilizes the Vocoder Synthesizer, which Parsons wielded so successfully on "The Raven", a single from the **Tales** album. This unique device transforms vocal input into synthesized pseudo-vocal output, a highly innovative approach to progressive music.

With the help of the English Chorallers and the New Philharmonia Chorus, Parsons has emerged as the year's most creative and serious artists in the music industry.

Bee Gees Live — Here At Last (RSO)

This album just about puts the icing on the cake for the brothers Gibb. The trio first appeared on the music scene in the late sixties during the heavy rock craze, and quickly established themselves as one of the prime moving forces in the pop field. Since that time they have not looked back, and have matured over the years with music.

Here At Last, is a live album, but it is also a collection of Bee Gees bestsellers past and present. Side two deals solely with the group's earlier material in a medley, while the rest of the double album concentrates on the recent hits, from **Main Course** on.

Featured attractions on the disc recorded at the Los Angeles Forum include the opener "I've Gotta Get A Message to You", Barry's breathy "Words", and an explosive "You Should Be Dancing".

Pete Townshend and Ronnie Lane — Rough Mix (MCA)

Pete Townshend and Ronnie Lane's new album, **Rough Mix**, is the surprise production of the year. The powerful combination of Townshend's creativity and imagination and Lane's meditative and beautiful style of music, has produced a fine blend of rock and roll.

Besides these two musicians, the album also boasts the skills of Eric Clapton, who serves up a fine order of "slowhand" guitar solos.

Garland Jeffreys — Ghost Writer (A & M)

Garland Jeffreys is no run-of-the-mill performer. He is half-white, half-black, and was raised in both the United States and Central America, and this diverse background and upbringing are clearly portrayed in his music. With influences as diverse as James Taylor, Bob Marley, and Mick Jagger, Jeffreys is equally at home with the reggae-sounding "Ghost Writer", as with the American rocker "Wild in the Streets".

With a little help from his friends: Taylor, Doctor John and the Brecker Brothers — Jeffreys has turned this record from just a collection of ten songs into a smash winner.

After penning compositions for numerous musicians over the years, this "ghost writer" has finally come out of hiding and revealed himself to be a first class singer-songwriter.

Bird...

continued from page three

words to stand clearly on their own merit. Measured, but not stagnant, the piece brilliantly used the rhythms of the play throughout the entire performance to build suspense and suggest the ever-near chaos that goes along with knowing what being human means... and what Ezra Pound means.

The night's performance finished on a more soothing note with a short musical component, by Octavio Lafourcade and Mr. O'Callaghan. The two first performed a set of duets for flute and guitar, and then each offered a solo before closing for the evening. The pieces were all low-key, and very nicely done; succinct in their simple elegance, they were a good way to end the night.

The Painted Bird Theatre has been operating in the Montreal area for three years. A freelance company, they perform "commercial" works as well as more experimental pieces. To quote a company member: "Big productions with posters and things like that is not necessarily the most rewarding thing. You have to keep growing, to keep exploring new things, and that's what we really like to do."

The company performs at their own studio here in Montreal, as well as at workshops and similar productions at CEGEPs, coffeehouses, etc. Anyone interested in contacting the company for information on performances, or perhaps to work with them on some of their productions, may do so by writing Michael Springate, at 1444 Overdale St., Apt. 3, Montreal.

Listings

*McGill Film Society (3480 McTavish; 392-8934)

Thur, 2 Feb: **Camille**, dir by George Cukor, with Greta Garbo. 7 pm 9:30 FDA Auditorium, 75 cents.

Fri, 3 Feb: **The Best of The New York Erotic Film Festival — Part II**. 7 pm and 9:30, Leacock 132, \$1.

*McGill English Department

The Caretaker, by Harold Pinter, dir by H. Anderson. Feb. 8, 9, 10 and 11; 8 pm; Moyse Hall, Arts Building; \$1.00 student admission. Tickets available at Sadie's (392-8926) and Arts 155 (392-5000).

*Centaur Theatre (453 St. François-Xavier; 288-1229)

Toronto, by David Fennario, dir by Eric Steiner, to Mar 12; Tues to Sat 8 pm, Sun 2 and 7 pm; students — \$2.75 to \$3.50.

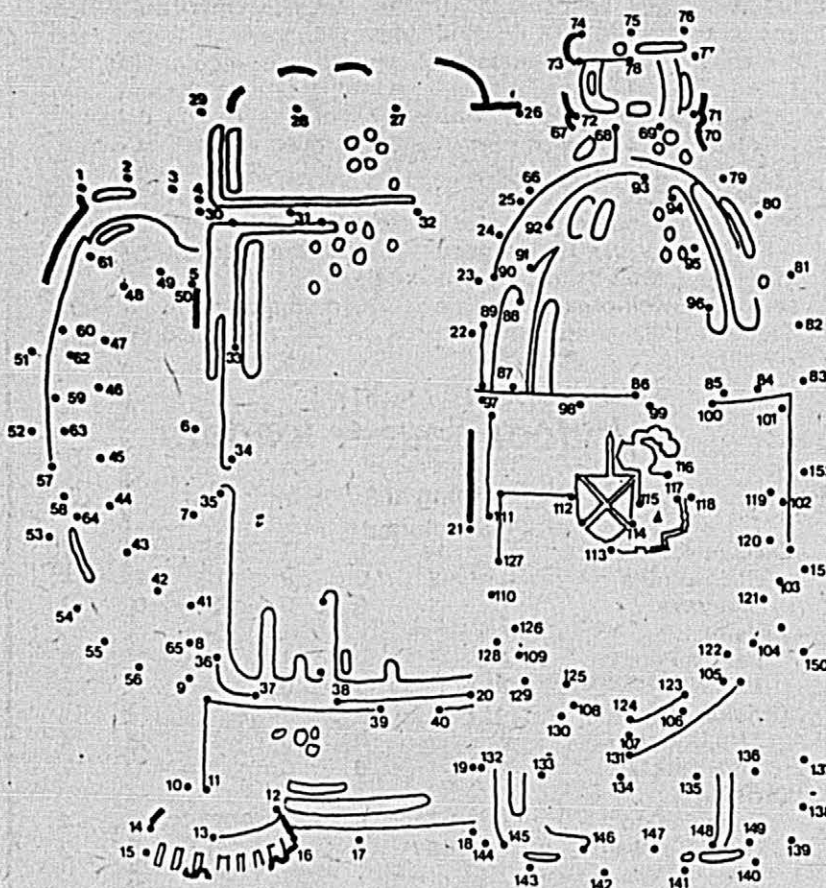
*Saldye Bronfman Theatre (5170 Côte Ste-Catherine; 739-7944).

Liam Liar, by Hugh Leonard, dir by Sean Mulcahy, to Feb 19; Mon to Thur and Sat 8:30 pm, Sun 7:30; \$5 to \$6.50.

*Théâtre du Nouveau Monde (84 St. Catherine West, 861-0563).

La Cruche cassée, by Henri Kleist, dir by Jean-Louis Roux, to Mar 3; Tues to Fri 8 pm, Sat 5 and 9 pm. \$3.75 to \$6.25.

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Daily Sports

Stormy weather fails to halt women curlers

by Rocks Hudstone

Thursday afternoon. Downtown Toronto. A wicked storm, blown in from Ohio, buffeted the metropolis. The usually heavily-peopled Bloor Street, Mainstreet Canada, was deserted. Office tower windows, shattered by the ferocity of the tempest, rained their shards of glass upon the freshly fallen snow. To foray out on that day into the teeth of the hurricane-force winds meant certain death... or worse. It was awful. Awful perhaps, but not as terrifying as what was to arrive on the 6:10 Rapido from Gay Montréal.

The "Four Terrors", also

known as the McGill Martlets curling team, rolled off their train at about midnight, and immediately stormed across Hogtown to their hotel. There was no fooling around this year. Previous editions of this now proud force had been mere collections of broken-down Sad Sacks, and hand-me-down re-treads. Indeed, it was not uncommon for some of the Martlets to be participating in their first-ever competition. Not so today.

This year's collection is a veritable Who's Who of women's curling in Quebec, and the amazing thing about them is that they're all first year

students who'll be around for a good number of years to come. Here they are.

Beth Wood, skip: This is Beth's first competition as skip, but she's had years of experience playing with the finest. A couple of years ago she represented her region at the Quebec Winter Games. Not only did her team win the event, Beth was also chosen the all-star third in that competition.

Donna Mingle, third: Donna is known across the island for the ferocity of her competitive spirit. She played last year on the Quebec Junior Championship team which finished with a

continued on page 7

Division IV tough:

Indoor soccer kicks off

by Ian Shapiro

The Indoor Soccer intramurals kicked off their season two weeks ago with nineteen teams making up a mixed faculty and open league. The league is broken up into four divisions and, after the first two rounds of play, some teams already stand out as favourites in these divisions.

The pre-season choice in Division I had to be the Conquistadors, last year's runaway champs. However, an early default has set them back and they will now have to come from behind to make the playoffs. Favourites now are the Shadows, led by the infamous Costa brothers and Redmen's star Gualraca Nunes.

Division II is led by the Iranian People, a well-organized squad which comes off a 5-1 win over MCSS. An outside chance may be given to the Electrobics, who tied Iranian in the season opener.

Perennially troublesome 77th United seems to be the best team in Division III. 77th reached the semifinals in the outdoor season and may be even better indoors with some of the best shooters in the league. Souvlakia '78 is a hard-nosed team which could give 77th a challenge, having beaten the Terrorists last Saturday 2-1.

Division IV could be the toughest in the league. Thierry Neubert thought he could hide his outdoor-winning Tse Tse Flyers here by changing the team's name to Golgi Bodies (sorry Thierry), but it's the wrong place to hide. The Panama Reds, a new team led by Al

Granville & Co., has won its first two games by scores of 5-0 and 10-0. Also in this division are a talented Flying Buttresses squad (3-1 win on Saturday) and the Parker's Boys, who boast three strong Redmen. Still, one has to grant Neubert's Bodies top spot on the strength of their great outdoor season.

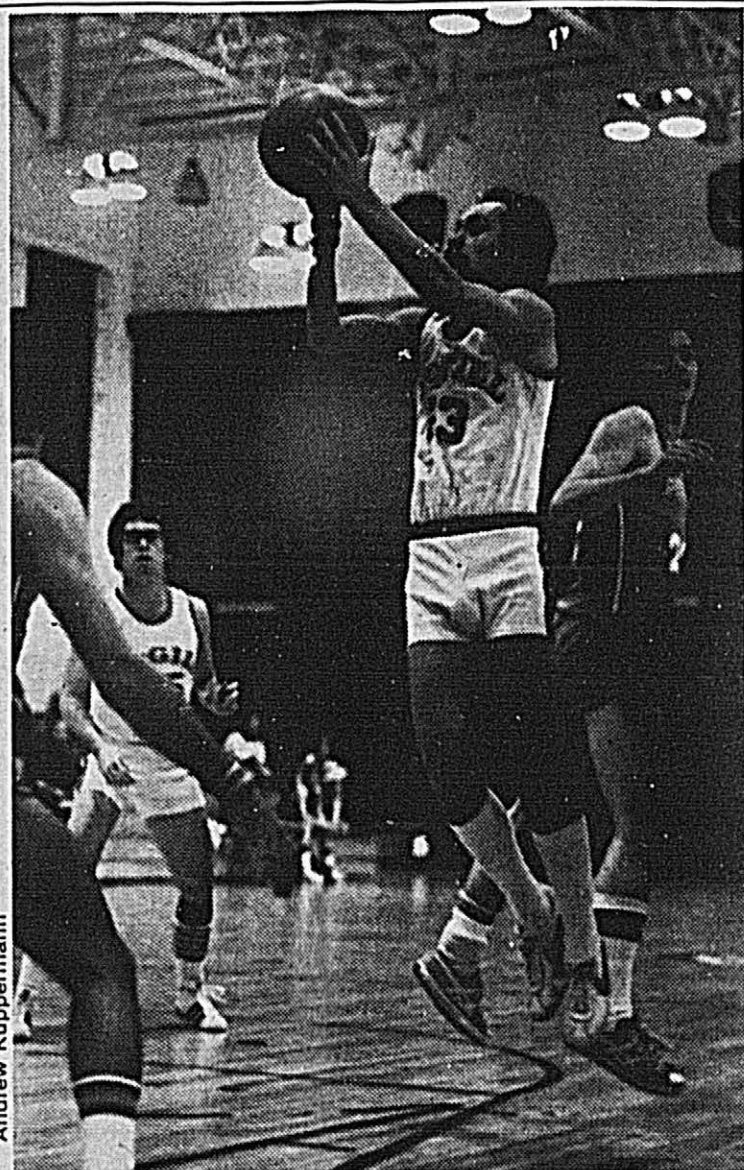
So far, the league has been well-reffed, well-balanced, and seemingly well-organized. One question does arise, however,

with respect to the length of the season. When there are thirteen full Saturdays in a semester, why must the regular season be a total of four games and, in the case of one of the divisions, only three games? Certainly there are enough players in the league to justify stretching the season to six or eight games on just a few extra Saturday mornings.

Also, the playoffs are scheduled on page 7.

Indoor soccer leaders

Division I:	G	W	L	T	GF	GA	PTS
Red Hornets	2	2	0	0	12	2	4
Shadows	1	1	0	0	3	0	2
Division II:	G	W	L	T	GF	GA	PTS
Iranian People	2	1	0	1	7	3	3
M.C.S.S.	2	1	1	0	4	7	2
Division III:	G	W	L	T	GF	GA	PTS
77th United	2	2	0	0	7	2	4
Souvlakia '78	1	1	0	0	2	1	2
Division IV:	G	W	L	T	GF	GA	PTS
Panama Reds	2	2	0	0	15	0	4
Golgi Bodies	1	1	0	0	3	1	2



Andrew Kuppermann

Stylish McGill guard Bob Vallerand reminds us that the Redmen will not have another home game until 3 pm, February 11th versus Laval.



Scarlet Key "AWARD"



Nominations for the Scarlet Key "AWARD" will be accepted up until March 1, 1978. Nominees should show qualities of distinction and/or leadership in campus activities while maintaining their fulltime academic commitments.

The "AWARD" is McGill's only recognition to those students, MALE AND FEMALE, who have contributed to McGill life outside of their academic program.

Nomination papers should include name, address and telephone number, plus other pertinent information on the activities of the nominee, or pick up application forms from the Union Box-Office.

All applications should be placed in the Scarlet Key box at the Student Union, or send to:

Jeff Graham,
Scarlet Key Coordinator,
care of The Graduates' Society,
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Montreal H3G 2M1, Quebec

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Curling . . .

continued from page 6

very respectable 5-5 record in the Nationals.

Ros Dueck, second: Ros learned her game out in the hotbed of curling, Saskatchewan. Playing out of St. Lambert on the South Shore, she was chosen that club's most outstanding women's curler in 1977.

Lorraine McBride, lead: Lorraine is another provincial junior champ, this time from PEI. She claims they finished second in the Nationals three years ago.

Despite the fact they have not played before together as a team prior to this year, the Martlets came out strongly in Toronto. They began by taking Trent 4-0, then dropped a decision to Queen's, before destroying the University of Toronto 9-3. This put them in a three way tie for first place with a 2-1 record, with five games to be played next week. That 2-1 record, it might be pointed out, is roughly two games better than usual. If they can finish in the top four, they will be the first team in recorded history to represent this university in the finals. Hallelujah! They'll do it. **HOT ROCKS:** Men's play-downs begin Saturday with Scott Grafton teeling off against Cas Lockhat in the first game of the three-game round robin. . . . Game two on Sunday will pit Curt Folkerson against the winner. . . .

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the Sororities and Fraternalities.

Soccer . . .

continued from page 6

duled to take place on one full day. This either means three or more games in one day for the winning team, or it means that only a handful of teams make the playoffs. Either way is ridiculous. The playoffs should be run on at least two days to ensure the best possible play combined with a maximum of participation and a minimum of injuries.

A final note: if you want to see that fella Jablonski (yes, Jablonski) playing indoor soccer, he plays in goal for the Panama Reds. Rotten eggs and tomatoes provided.

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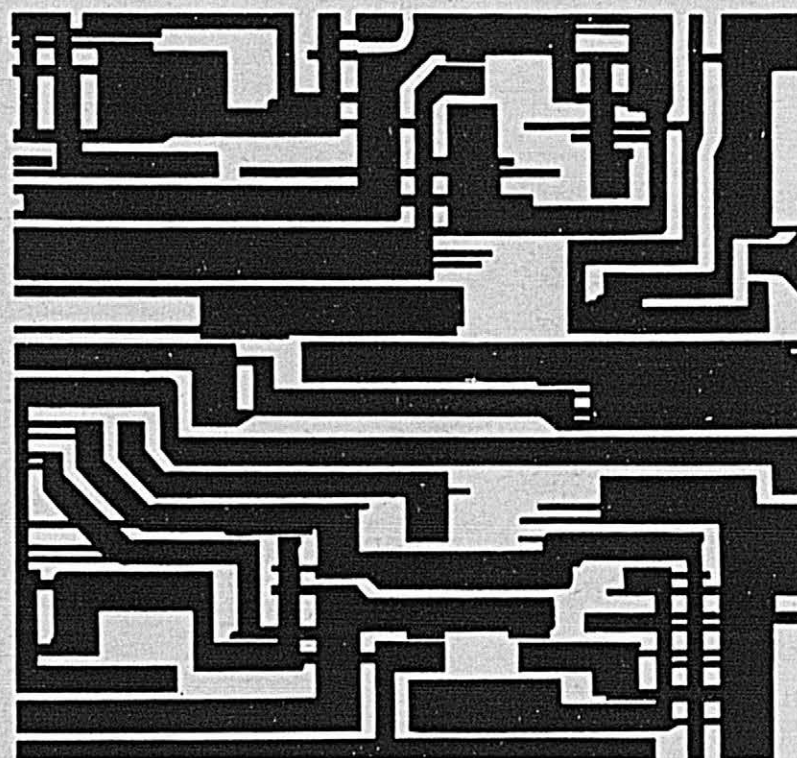
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